2008 NATIONAL ENDOWMENT FOR THE ARTS NATIONAL HERITAGE FELLOWSHIPS

2008
NATIONAL
ENDOWMENT
FOR THE ARTS

NATIONAL HERITAGE FELLOWSHIPS

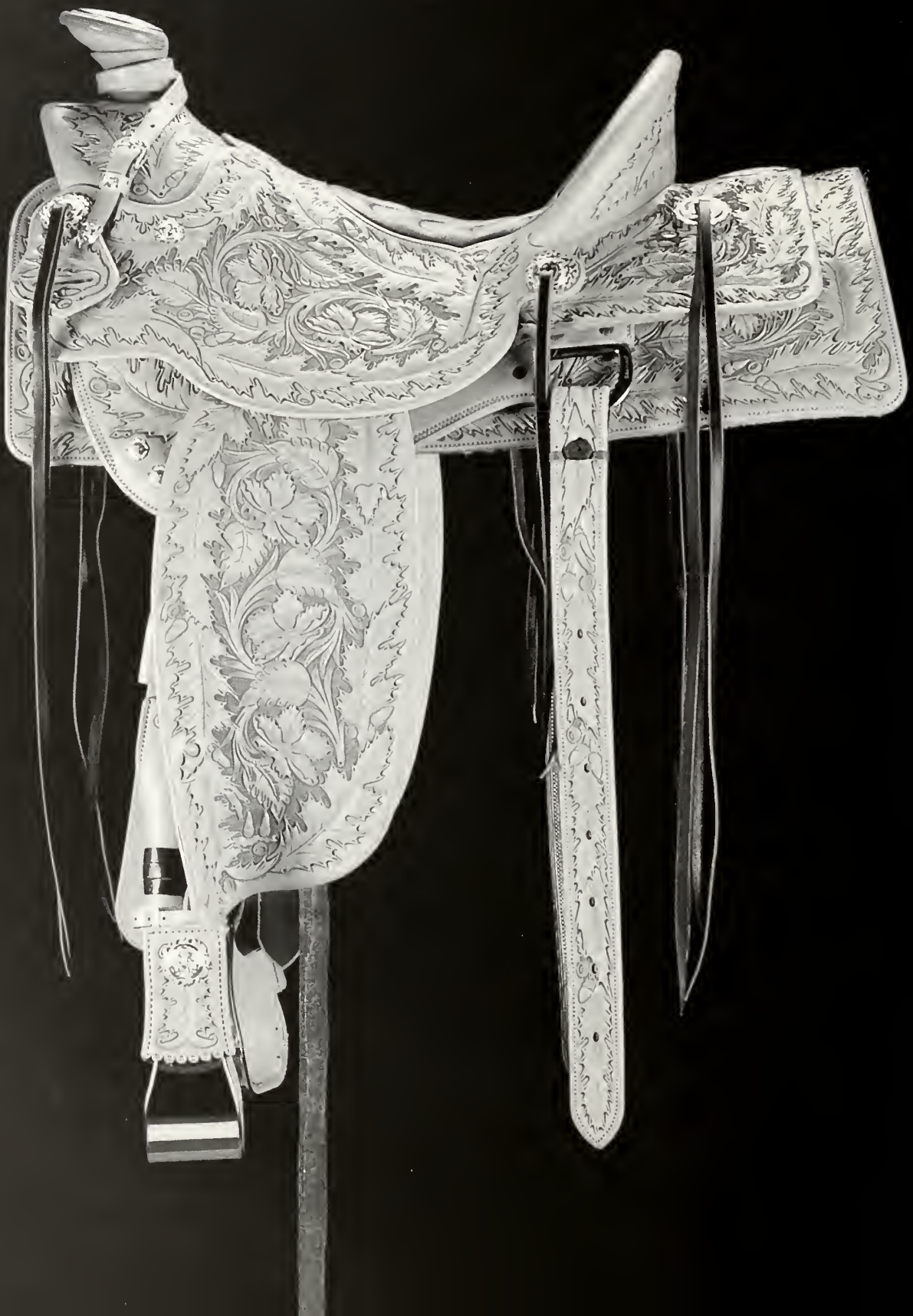


TABLE OF CONTENTS

4 MESSAGE FROM THE CHAIRMAN

5 MESSAGE FROM THE DIRECTOR

6 MESSAGE FROM THE SPONSOR

7 MASTER OF CEREMONIES
BESS LOMAX HAWES AWARD

8 ACKNOWLEDGEMENTS

9 CONCERT CREDITS

10 HORACE P. AXTELL
Nez Perce elder, spiritual leader, and drum maker
Lewiston, ID

12 DALE HARWOOD
Saddlemaker
Shelley, ID

14 BETTYE KIMBRELL
Quilter
Mt. Olive, AL

16 JERONIMO E. LOZANO
Retablo maker
Salt Lake City, UT

18 ONEIDA HYMN SINGERS OF WISCONSIN
Hymn singing
Oneida, WI

20 SUE YEON PARK
Korean dancer and musician
New York, NY

22 MOGES SEYOUM
Ethiopian church musician
Alexandria, VA

24 JELON VIEIRA
Capoeira master
New York, NY

26 DR. MICHAEL G. WHITE
Jazz clarinetist, band leader, scholar
New Orleans, LA

28 MAC WISEMAN
Bluegrass and country singer and musician
Nashville, TN

30 2008 Bess Lomax Hawes Award
WALTER MURRAY CHIESA
Traditional crafts advocate
Bayamón, PR

32 NEA NATIONAL HERITAGE
FELLOWS 1982-2007

MESSAGE FROM THE CHAIRMAN

Since 1982 the National Endowment for the Arts has honored folk and traditional artists with National Heritage Fellowships. This, the highest form of federal recognition of stewards of our cultural legacy, reflects our agency's commitment to excellence and to public awareness of the depth and breadth of our nation's artistic heritage. Unlike most of our other funding programs, this award is not received through application, but rather as the result of nominations by community members, artistic peers, or cultural specialists. With this group of fellows, we will have honored 338 individuals or groups from 54 of our constituent states and special jurisdictions. We congratulate our class of 2008.

The Darden Restaurants Foundation and the employees of Darden's Red Lobster, Olive Garden, and other restaurants have generously supported the public events surrounding the NEA National Heritage Fellowships. We thank them for their continuing commitment to cultural diversity, artistic quality, and community service through this program.

One of this year's recipients, New Orleans jazz clarinetist Dr. Michael White, recently summed up everything that goes into his music: "You have to be able to interact, to put your life, your emotions, and the feelings and history of New Orleans and the great character that we have—all of that needs to become part of the music. It's like all of that comes to life." Please join me in honoring the many ways that these NEA National Heritage Fellows give life to art and bring art to life.

Dana Gioia
Chairman
National Endowment for the Arts

MESSAGE FROM THE DIRECTOR

This past January, nine panelists met over a period of four days faced with the task of settling on a proposed list of 2008 NEA National Heritage Fellows. This panel of cultural specialists discussed written materials compiled in four large ring-binders, commented on samples representing the artistic work of 235 nominees, and pondered nomination and support letters submitted by individuals from across the country. The proposed list of recipients was considered by the National Council on the Arts and ultimately the Chairman of the Agency. We now witness and celebrate the achievements of these master artists.

Activities honoring the NEA Heritage Fellows address three dimensions of life in our nation's Capital—the political, the personal, and the public. A ceremony is held on Capitol Hill because this honor is bestowed by a federal arts agency; a banquet in the Great Hall of the Library of Congress allows honorees the opportunity to share personal stories with family, friends, and fellow recipients; and a concert at the Music Center at Strathmore provides a public stage for their achievements.

These Fellows have mastered living cultural traditions, have generously passed on their experience and knowledge to others, and continue to pursue their creative journeys. Although several of these artists have lifelong experience on the stage, others may feel more comfortable practicing their artistic skills in a living room, a studio, or a workshop. North Carolina potter and NEA Fellow Vernon Owens, while intently concentrating on raising a beautifully shaped vase before a large audience at the 1996 Heritage concert was asked by host Nick Spitzer how it was going. Mr. Owens looked up and replied: "It'd be better at home." The process of meticulously shaping this object, both pleasing to the eye and sturdy in the hand, was not something commonly done in front of an audience of more than a thousand. We thank the 2008 NEA National Heritage Fellows for sharing their skills with us on this evening, even though some of them might feel that it would be even better at home.

Barry Bergey

Barry Bergey
Director, Folk & Traditional Arts
National Endowment for the Arts

MESSAGE FROM THE SPONSOR

On behalf of Darden Restaurants Foundation and our family of restaurants, I am honored to extend my congratulations to the 2008 NEA National Heritage Fellows.

We applaud you for promoting cultural diversity through your work and earning the highest form of national recognition bestowed on folk and traditional artists.

With more than 1,700 restaurants, including Red Lobster, Olive Garden, LongHorn Steakhouse, The Capital Grille, Bahama Breeze, and Seasons 52, we are committed to making a positive difference in the communities in which we live and work. And through our support of the NEA National Heritage Fellows, we have the rare opportunity to recognize talented master artists with dynamic backgrounds.

By sharing your artistic talent and heritage, you have left, and will continue to leave, a strong footprint on our nation. Thank you for greatly enhancing the American story and serving as a source of inspiration for current and future generations.

Clarence Otis, Jr.
Chairman & CEO
Darden Restaurants, Inc.

MASTER OF CEREMONIES

Nick Spitzer is the host of *American Routes*, the weekly radio program from New Orleans devoted to the sources and symbols of blues and jazz, country and gospel, roots rock and soul, as well as related ethnic, regional, and popular, and classical styles of music and musicians that define American vernacular culture. *American Routes*, distributed and co-produced by American Public Media, is heard nationwide on public radio and XM Satellite Radio. The program has received the ASCAP-Deems Taylor Award for excellence in broadcasting. Recognized for an informed and witty style in presenting traditional artists and communities, Nick is also known for cultural features on *All Things Considered* and *Nightline*, documentary CD recordings, and PBS films as well as publications on theory and practice in public folklore. Long involved in work with cultural creolization of African-French communities, Spitzer served as the first Louisiana State Folklorist and then spent a decade at the Smithsonian—initially as senior folklife specialist and later as artistic director for the *Folk Masters* concert series produced in collaboration with Carnegie Hall and Wolf Trap, and the annual *American Roots 4th of July* concerts broadcast from the National Mall. In 2005 Nick received the New Orleans' Mayor's Arts Award. An advocate for the cultural rebuilding of the city post-catastrophe, he was named Louisiana Humanist of the Year in 2006 and a Fellow in the American Folklore Society. In 2007 he was a Guggenheim Fellow researching traditions of creativity in Louisiana Creole communities. He is currently professor of American Studies and communication at Tulane University.

THE BESS LOMAX HAWES

NATIONAL HERITAGE FELLOWSHIP

The Bess Lomax Hawes National Heritage Fellowship, this year awarded to Walter Murray Chiesa, honors "keepers of tradition" who through their efforts as organizers, educators, producers, cultural advocates or caretakers of skills and repertoires have had a major beneficial effect on the traditional arts of the United States. A member of the Lomax family of pioneering American folklorists, Bess Lomax Hawes has committed her life to the documentation and presentation of American folk artists. She has served as an educator both inside the classroom and beyond, and has nurtured the field of public folklore through her service at the National Endowment for the Arts. During her tenure as Director of the NEA Folk Arts Program (1977-1993) an infrastructure of state folklorists was put in place, statewide folk arts apprenticeship programs were initiated, and the National Heritage Fellowships were created. In 1993 she received the National Medal of Arts for her many contributions in assisting folk artists nationwide and in bringing folk artistry to the attention of the public.

ACKNOWLEDGEMENTS

NATIONAL ENDOWMENT FOR THE ARTS
Dana Gioia, Chairman
Eileen B. Mason, Senior Deputy Chairman
Robert Frankel, Acting Deputy Chairman
for Grants & Awards
Ann Guthrie Hingston, Director,
Office of Government Affairs
Shana Chase, Office of Government Affairs
Mike Burke-Kirby,
Office of Government Affairs
Monica Glockner,
Office of Government Affairs
Victoria Hutter, Acting Director,
Office of Communications
Liz Stark, Office of Communications
Donald Ball, Office of Communications
Carrie Holbo, Development Officer
Barry Bergey, Director,
Folk & Traditional Arts
Catherine Vass, Division Coordinator
Cheryl Schiele, Division Specialist,
Folk & Traditional Arts
Bill Mansfield, Folk Arts Specialist,
Folk & Traditional Arts
Laska Hurley, Administrative Assistant

NATIONAL COUNCIL FOR THE
TRADITIONAL ARTS
Joseph Wilson, NCTA Chairman
and Blue Ridge Music Center Director
Julia Olin, Executive Director
Dennis Blackledge, Director of Production
Madeleine Remez, Senior Program Manager
Rhonda Jenkins, Office Manager, Finance
Joshua Kohn, Programming Manager
Andrew Wiley, Development Manager
Dudley Connell, Audio Archivist
Anne Kogan, Logistics Coordinator
Mike Petillo, Production Coordinator
Elissa Staley, Program Coordinator
Debbie Robinson,
Blue Ridge Music Center Manager
Emily Lawrence, Production Intern
Andrew Moreau, Administrative Intern

The National Endowment for the Arts and the NCTA would also like to acknowledge the invaluable assistance of the following individuals and institutions:

The Honorable Tom Udall,
United States House of Representatives
The staff at The Music Center at Strathmore
Bethesda Doubletree Hotel
Tom Pich
Michael G. Stewart
Lettie Holman
American Folklife Center,
Library of Congress
Documentary Arts
Four Seasons Van and Travel
Kim Buchanan
The House of Musical Traditions
Western Folklife Center
National Cowboy & Western
Heritage Museum
Joyce Cauthen
Kirk Hendrichson
Carol Edison
Pat Sullivan

The NEA National Heritage Fellowship program is presented with support from the Darden Restaurants Foundation.

DARDEN
RESTAURANTS
FOUNDATION

Red Lobster · Olive Garden · LongHorn Steakhouse · The Capital Grille · Bahama Breeze · Seasons 52

WAMU is the Official Media Sponsor

WAMU 88.5 FM
AMERICAN UNIVERSITY RADIO

The program is presented in partnership with

STRATHMORE®

CONCERT CREDITS

The National Endowment for the Arts would like to express its appreciation to the National Council for the Traditional Arts (NCTA) for its assistance in planning and producing the 2008 National Heritage Fellowships events, which were coordinated for the NCTA by Madeleine Remez. The NCTA is a private non-profit corporation founded in 1933 and dedicated to the presentation and documentation of folk and traditional arts in the United States.

NATIONAL HERITAGE FELLOWSHIPS CONCERT

Director
Paul Douglas Michnewicz

Production Manager
Elaine M. Randolph

Set Design
Tony Cisek

Lighting Design
Dan Covey

Sound Design/Production
Pete Reiniger
Charlie Pilzer

Stage Manager
Valerie Bijur Carlson

Assistant Stage Manager
Rachel Cross

Production Assistants
Susie Pamudji
Kirsten Aymer
Nyk Schmalz
Rebecca Berlin
Allison Burns

Video Projection/Production
Kirby Whyte, Creative Video of Washington

Sign Language Interpreter
Miako Villanueva

Music Hall at Strathmore
Shelley Brown, VP of Programming
Jon Foster, Production Stage Manager

Radio Production
Producer: Mark Yacovone, WDUQ Pittsburgh
Location Producer: Alex van Oss
Recording: Aaron Lasko, Coupe Studios, Boulder, CO
Riccardo Schulz, Pittsburgh Digital Recording and Editing

Program Notes
Andrew Wallace

Program Book Design
Scott Severson, Shelter Studios, Inc.

HORACE P. AXTELL

NEZ PERCE ELDER, SPIRITUAL LEADER, AND DRUM MAKER
LEWISTON, ID

"When I make drums, I always bless them before I let them go out of my house – ask the Creator that they be used in the right ways."

HORACE AXTELL

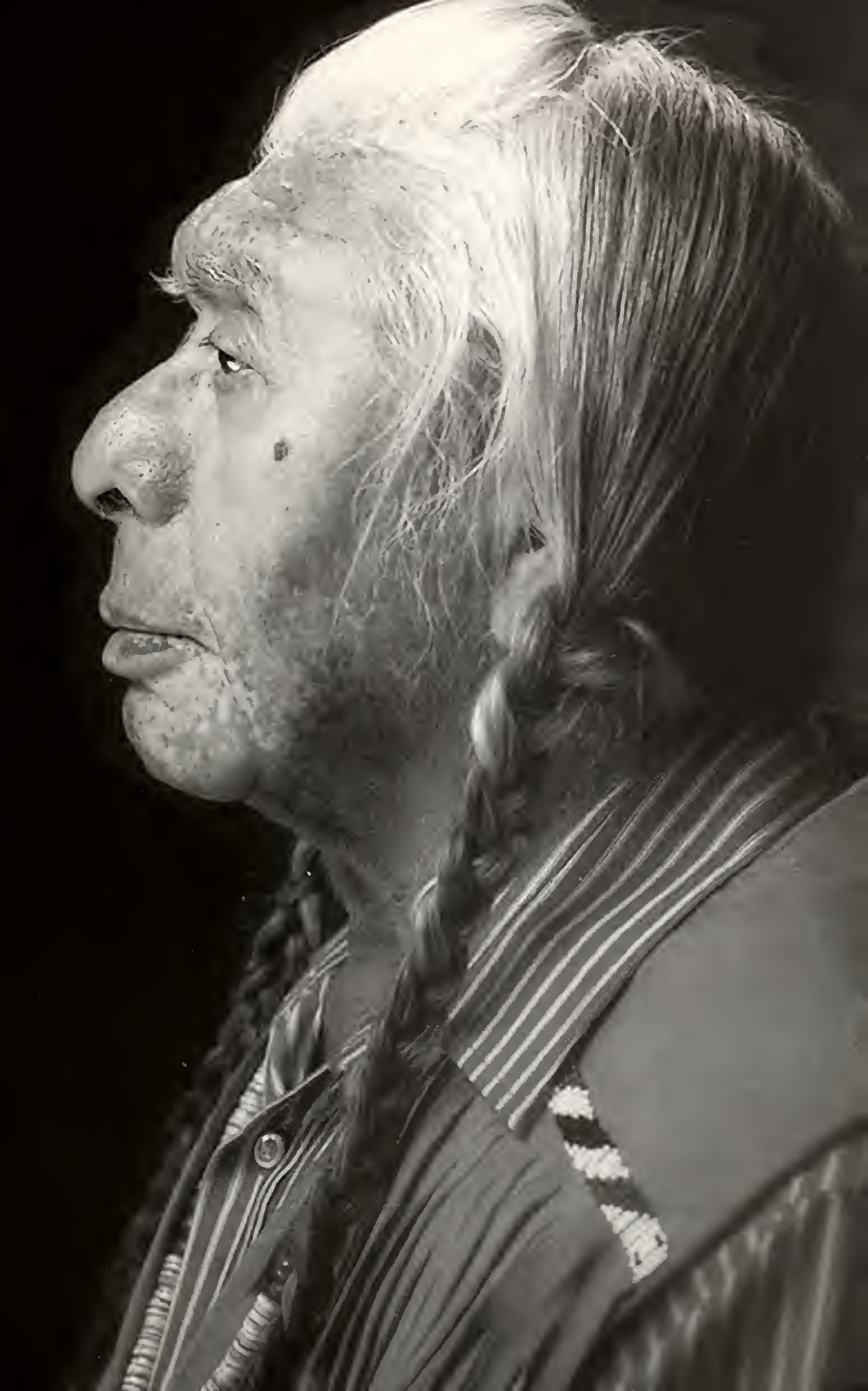
Horace Axtell, Nez Perce elder, drum maker, musician, storyteller, and singer, is the spiritual leader of the Nimiipuu longhouse. He is revered by his people for his vast knowledge of traditional ways and his lifelong mission to pass this knowledge on to future generations.

Axtell was born in Ferdinand, Idaho, in 1924. He was raised by his grandmother in the Christian faith, but was well versed in traditional Nez Perce ways as well. As a child he spoke only Nez Perce (Nimiipuutimpt) until he encountered English in school. During World War II, he left high school and joined the army, enlisting in the 529th Engineers, Light Platoon Company, Floating Bridge Builders. His platoon was among the first of the expeditionary forces to enter Nagasaki after the atomic bomb was dropped, an experience which made a lifelong impression on Axtell. After the war, Horace returned home, married, and for the next 36 years worked at the Potlatch Mill in Lewiston, Idaho, near where he was raised. He took up the Seven Drum religion of his ancestors and continued to immerse himself in the traditional culture of his people.

In the mid-1960s, Axtell began to experiment with different methods of drum construction. While he used some modern power tools, he still acquired the deer, elk, and moose hides for the drum heads in the old way by hunting and tracking, and prepared the hides in the traditional manner. He studied with tribal elders to learn the way of the drum and the traditional Seven Drum songs. By the late 1970s, he was known for his ingenuity and ability to improve upon the old drum designs and make them his own. He has also been instrumental in reviving and maintaining the ancient Nez Perce ritual songs.

Upon retiring from the Potlach Mill in 1986, Axtell accepted an invitation from Lewis-Clark State College to teach the Nez Perce language at the college, and he spent the next ten years on the faculty. It was the first time the Nez Perce language had been formally taught, and Axtell was awarded an honorary doctorate for his pioneering work. With one of his students, Margo Aragon, Axtell co-authored his memoir *A Little Bit of Wisdom: Conversations with a Nez Perce Elder*. It was the first memoir of a Nez Perce Elder in more than 50 years, and has been reprinted by the University of Oklahoma Press. Axtell and Aragon have collaborated on several other projects since that publication.

In recent years Axtell has received many honors for his work in preserving the Nez Perce language and culture, including the Idaho Humanities Council 2002 Award for Outstanding Achievement in the Humanities, the University of Idaho President's Medallion, and the Washington State Historical Society's Peace and Friendship Award.



DALE HARWOOD

SADDLEMAKER
SHELLEY, ID

"My artistry was born from the desire to be close to my love of cattle ranching and the need to support my family. I observed I couldn't make a living cowboying, and saddlemaking was still pretty close to the people and profession that I enjoyed most."

DALE HARWOOD

For more than 50 years Dale Harwood has been "seating cowhands between ground and God." In his book *Tools of the Cowboy Trade*, Casey Beard states that "many consider him the greatest living saddlemaker... chief influence and mentor of a generation." These words of praise for a modest man reflect the esteem that Harwood has earned from both working cowboys and collectors alike.

Born in Grace, Idaho, Harwood grew up on the family ranch. He learned the rudiments of his trade working summers in an old harness shop in Soda Springs that for decades served sheep outfits in the area, repairing and rebuilding venerable old saddles. In the process, Harwood learned the intricacy of the Western saddle, with its 400 parts. In 1961 Harwood married Karron Howerton, and the couple opened up a saddle shop and western ware store in Idaho Falls, where, for the next 21 years Harwood honed his craft. In 1982 the Harwoods moved the operation to a spread south of Shelley, where it continues today.

Harwood builds working saddles that vary greatly in intricacy and ornamentation. Depending on the level of detail, a Harwood saddle can take anywhere from 30 to 350 hours to complete. Harwood executes every step of the process—finishing the rawhide; carving the saddle tree; cutting, stamping, shaping, and applying the leather; and designing and engraving the silver ornamentation. Devoted to his craft, he often puts in 60-hour weeks, producing an average of 30 saddles a year. The majority of Harwood's customers have always been working cowboys and ranchers, a discriminating group that demands durability, proper fit, and aesthetic excellence. All told, Harwood has crafted more than 1,400 saddles in a career that stretches back to the 1950s.

Harwood is a founding member of the Traditional Cowboy Arts Association, an organization of master artisans who display their work throughout the West, notably at the National Cowboy and Western Heritage Museum in Oklahoma City, Oklahoma. In 1997, Harwood was honored by his saddlemaking peers from throughout the country with the Best of Show Award at the Western Folklife Center's exhibition, *Saddle Up! A Renaissance in Leather.* He was also recently honored with an Idaho Governor's Arts Award for his saddlemaking prowess.

In addition to being a master craftsman, Harwood is also a teacher and over the years has mentored numerous apprentice saddlemakers in the intricacies of the trade. He has conducted workshops around the country and has also hosted students in his shop as part of the Traditional Cowboy Arts Association's scholarship program.

BETTYE KIMBRELL

QUILTER
MT. OLIVE, AL

"People ask, 'How long did it take?' I have no idea; it would probably scare me to death if I thought about it... If it takes me a year, year and a half, two years to finish, that doesn't bother me, because I know I am going to finish. There's something about a finished product, the satisfaction."

BETTYE KIMBRELL

Growing up on a subsistence farm in Fayette County, Alabama, quiltmaking was one of the myriad skills that Bettye Kimbrell learned from her grandparents in order to survive. After a day's work in the fields, she would sit and piece patchwork under the watchful eyes of her grandmother, who often commented that "stitches reflected your character." Those quilts were rather rudimentary, made of scraps, backed with feed sacks, colored with home-made dyes, and tied with string rather than quilted. The batting came from cotton picked in the fields, but the quilts were crafted with love and precision. Today, more than half a century later, Kimbrell is still making quilts, objects of exquisite beauty—white on white, meticulous patchwork, or appliqué—containing millions of quilting stitches in intricate patterns. Her odyssey is a tribute to her skill, her persistence, her ability to learn and create, and her desire to share her love of quilting with others.

As a child, Kimbrell regarded quilting as a utilitarian exercise; quilts were made as coverings, not as art objects. It wasn't until she married and moved to Mt. Olive in Jefferson County in the 1960s that she began to widen her horizons. A Birmingham department store began referring customers to Kimbrell, who finished their quilts for them. As she worked on these fancy tops, she was inspired to expand her own repertoire. "Every time I saw something different, I wanted to try," she said.

In the early 1970s she won a gold ribbon at the Alabama State Fair for a double wedding ring quilt made from scrap pieces. As her children grew up she also found more time to devote to her craft. She mastered the complex pieces of various star patterns and the "Mariner's Compass" and mastered the art of "Cherokee leaf pounding," in which stains on fabric are turned into detailed, textured leaves linked by flowing patterns of stitches. Then she began to create original designs for her quilts.

Once she had mastered her craft Kimbrell set out to promote the art of quilting and to teach it to others. In 1979, she organized a quilt show to raise money for the Mount Olive Community Center. Inspired by the success of the show, Kimbrell established the North Jefferson Quilters' Guild to support the community center, educate the public about quilting, and provide a forum for the quilters in the community. The Guild is still going strong today, meeting twice a week, raising money through shows and raffles, and providing support for its membership in troubled times. In 1995 Kimbrell was awarded the Alabama Folk Heritage Award, the state's highest honor for traditional artists.

JERONIMO H. LOZANO

RETABLO MAKER
SALT LAKE CITY, UT

"I see myself as a cultural ambassador of the culture of my native Peru. As well as telling the traditional stories and myths of the ancient Inca I also hope to express the cultural diversity of the experiences of my life."

JERONIMO LOZANO

Jeronimo Lozano is a master of the Peruvian folk art of *retablo*. For centuries retablos have been created to express Peruvian history, culture, and values. Lozano's innovations with materials and way of portraying contemporary events have greatly enlarged the retablo's expressive capabilities.

Although relatively unknown in the United States, the folk art of retablo making has a long history in South America. Traditionally, a retablo consists of a shallow box with two hinged doors that open to reveal a dramatic scene, much like the curtains of a theater. Brought to the New World by the Spanish as a way of evangelizing the Andean people, the art form was adapted by the native people to reflect their customs and beliefs in a concise visual narrative. The scenes consist primarily of handmade figurines, modeled and painted to create a story that conveys a sense of action, drama, or humor. Retablos are often connected to festivals and rituals, and are recognized as one of the most traditional Peruvian folk arts.

Lozano was born and raised in the small village of Rancha, a few miles outside the Andean city of Humanga, Ayacho, a center of retablo making. He attended the Regional School of Fine Arts in Humanga, where he studied the folk art traditions of the Peruvian people. After graduation, he spent 12 years traveling throughout the country, interviewing traditional artists and learning their crafts. During this period he began to experiment with mixing other folk arts with traditional retablos, expanding the genre both in form and content. His reputation spread, and in 1976 Lopez Antay, one of the last of the old time retablists from Humanga, sought out Lozano in order to pass on his knowledge and skills. He designated Lozano as his successor, "the keeper of the retablo tradition," and told him, "You will go further than I have!"

Lozano established a studio in Ayachucho and his reputation spread to art collectors throughout the world. Recognized as Peru's premier folk artist, his work attracted the attention of the Marxist "Shining Path" terrorist group, based in the region of Ayachucho. Lozano feared for his life and moved to Lima, but as the terrorism increased, he no longer felt safe even there. In 1995 he came to Salt Lake City, Utah, as part of a folkloric group and sought asylum. In 1998 he petitioned the Immigration and Naturalization Service for permanent residency as an "Artist of Extraordinary Ability," and was granted that status on the basis of his contribution to the culture of the United States.

ONEIDA HYMN SINGERS OF WISCONSIN

HYMN SINGING
ONEIDA, WI

"The time has come for the recognition of the singers from time immemorial up to the present. All of the people that were involved represented the Oneida Nation... and carry that responsibility and that honor for all of those that have gone past and all of those that will be coming in the future."

GORDON MCLESTER

The tradition of choral singing among the Oneida Nation has a long and rich history. At the time of first contact, more than three centuries ago in what is now upstate New York, Europeans noted that the Oneida people accompanied many of their ceremonies and customs with singing. Many of the Oneidas, part of the Iroquois Confederacy, converted to Christianity and adapted their choral traditions to their new religion. In 1795, visitors to the Oneida Nation from the Society of Friends remarked on the beauty of the hymn singing.

In 1822, the Oneida people signed treaties with the Menominee Nation and emigrated to what is now the Oneida Reservation near Green Bay, Wisconsin, bringing their rich choral tradition with them. They were accompanied by the Reverend Eleazer Williams, an Episcopal lay minister, who assisted the Oneidas in compiling their first hymnal, written in the Mohawk language, which is closely related to Oneida. The hymnal was typeset and printed in 1835. There was no musical notation, as the tunes, performed a capella, were passed down by oral tradition, as they are to this day. This hymnal was revised in 1941 using the Oneida language, for which an orthography had been developed.

Today the Oneida Hymn Singers of Wisconsin carry on this venerable tradition. The group is not incorporated in the formal sense, but is organized along the traditional Oneida processes of consensus. There is a spokesperson but no formal leader; issues are decided collectively, as they have been among the Oneida people for hundreds of years. There is no fixed number of singers and the group ranges from less than a dozen to more than 50, depending on the circumstances. The singers range in age from young teens to tribal elders, and include both men and women. Thus the Oneida Singers are in a constant seamless state of renewal. As with other choral traditions, Oneida hymn singing includes occasional solos, duets, and syncopated voices. Booming basses alternate rhythms with high sopranos to create ethereal sounds.

The Oneida Hymn Singers are an integral and essential part of the Nation's identity, performing at wakes, funerals, and other tribal festivities on the reservation, but their influence extends far beyond the church. They have performed extensively throughout the United States for people of many nationalities and faiths, and have toured in Europe as well. In 2004, the Oneida Singers performed at the opening of the National Museum of the American Indian, leading the part of the celebration that featured Native singers of Christian hymns from all over Indian Country. To commemorate this landmark event, they are featured on a CD produced by Smithsonian Folkways entitled *The Beautiful Beyond*.

SUE YEON PARK

KOREAN DANCER AND MUSICIAN
NEW YORK, NY

"When I dance I can show my inside—very deep, deep feelings. I forget me, right away, and I'm completely another person."

SUE YEON PARK

Since her arrival in the United States in 1982, Sue Yeon Park has been a major force in perpetuating traditional Korean performing arts in her adopted country and has served as a vital link between the centuries-old traditions of Korea and the growing Korean-American community. Trained as a traditional dancer and musician, Park specializes in *seungmu* (Buddhist ritual dance) and *salipuri-chum* (Shaman ritual dance), two of Korea's oldest arts.

Before coming to the United States, Park studied under several masters of Korean music and dance, including Yi Mae-bang and Ti Chang-bae, both designated as "Living National Treasures" in South Korea. After extensive study and practice, Park obtained the prestigious title of *yisuja*, as a master of salpuri-chum. She holds a similar title, *jeonsuja*, for the preservation of seungmu.

Shortly after settling in New York, Park founded a group dedicated to preserving Korea's traditional performing arts. The group performs seungmu, salpuri-chum, and *kyeonggi minyo* (Korean folk song) at cultural events within Korean communities throughout the region. Park was also instrumental in organizing a percussion ensemble at Rutgers University to preserve the traditional form and repertoire of *nongak*, a Korean farmers' percussion band, initiating in this country a music and dance genre that now enjoys enormous popularity among Korean Americans. In 1993, as the Korean cultural association broadened its scope and attracted wide community and institutional support, Park formally incorporated the group as the Korean Traditional Performing Arts Association of New York (KTPAA) and became president and artistic director of the organization. In recent years Park has produced concerts of the KTPAA at Lincoln Center, the Smithsonian Institution, and the Philadelphia Museum of Art.

Teaching is also at the core of Park's contributions to the Korean-American community. Many of her students are second- and third-generation Korean Americans who have become professional musicians and dancers. She also teaches classes at Camp Friendship, a New Jersey organization which serves Korean-born adopted children. In 2006 she took 20 second-generation Korean Americans and adopted children back to Korea to attend workshops on traditional music and dance, under the sponsorship of the Korean government.

Park has received many awards for her service to the Korean-American community. In 2004 she received the New York Governor's Award of Excellence for outstanding achievements and community service to the Empire State. She has also received the Best Artist of the Year Award from the Foundation for Korean Arts and Culture in Korea and the Award of Recognition and Appreciation from the Asian American Cultural Center at Rutgers University for her dedication to Korean art and music.

As an elegant performer, a passionate teacher, and a tireless advocate, Park has played a vital role in preserving and disseminating traditional Korean music and dance, both within the Korean community and to the public at large.

MOGES SEYOUM

ETHIOPIAN CHURCH MUSICIAN
ALEXANDRIA, VA

"When I was in my country, my education motivated me to serve in the church. For the future, I am very motivated to write a lot of books about sacred music. I have a lot of paperwork to do."

MOGES SEYOUM

Moges Seyoum is an expert in the performance of the liturgy of the Ethiopian Orthodox Christian Church, a scholar of the unique notational system with which the tradition of this chant is preserved, and a dedicated teacher of these traditions. For the past 18 years he has led the performance of the musical liturgy at the Debre Selam Kidist Mariam Church in Washington, DC. Under Seyoum's leadership, the church follows one of the most active and sophisticated Ethiopian Orthodox Christian liturgical cycles anywhere outside of Ethiopia.

Liqe Mezemran Moges (*Liqe Mezemran* is an honorary title indicating he is an accomplished liturgist and musician) was born in 1949 in the Manz region of northern Shoa Province of Ethiopia. He was the son of an accomplished church musician, and began his liturgical and musical training at the age of eight. Seyoum studied at several important church schools in Ethiopia, becoming an accomplished singer in the Bethlehem vocal style, as well as an expert in various genres of Ethiopian Christian chant, sacred dance, and associated instrumental music. At the unusually young age of 17 he received the title *qanygeta*, "the leader of the right hand side," giving him the responsibility for directing one of the two choirs that alternate as they intone plainchant. Seyoum became one of the most respected liturgical masters in Ethiopia, receiving the honorary black sash from the late Emperor Haile Selassie I, before being driven into exile in Greece during the 1970s. While in Greece, Seyoum earned degrees in divinity and law, and delved into the differences and similarities in ritual and dogma between the Greek and Ethiopian Orthodox Churches.

Seyoum was granted asylum and came to the United States in 1982. He settled in Alexandria, Virginia, and began directing the liturgical services at the church. Seyoum is revered throughout the Ethiopian diaspora for his encyclopedic knowledge of the intricacies of church ritual. He is so familiar with the liturgy that he performs by memory the complete Ethiopian psalter (*Dawit*), as well as several other liturgical hymnals. He is an expert in an elaborate style of moving the prayer staff of which he is the only practitioner living in the United States. In 2006 he recorded a collection of six CDs containing the most complicated selections from the *wereb*, the annual liturgy. Seyoum has also written a monograph in his native Amharic on the teachings and music of Saint Yared, a sixth-century saint and the revered founder of the Ethiopian Christian musical tradition.

JELON VIEIRA

CAPOEIRA MASTER
NEW YORK, NY

"For me *capoeira* is a life philosophy. Capoeira taught me respect for life at a very early age. Capoeira gave me discipline. I got to know the person that I have inside me. We all have someone that we talk with and we all have to get to know ourselves."

JELON VIEIRA

When *capoeira* master Jelon Vieira came to the United States in 1975 little was known about Brazilian culture in this country—less was known about Brazil's African-based folk traditions such as capoeira. Largely as a result of Vieira's efforts, there has been an explosion of interest in this richly blended Afro-Brazilian fusion of acrobatics, dance, and martial arts.

Capoeira came to the coastal cities of Brazil in early form during the 17th and 18th centuries from Congo and Angola, where it developed into a brilliant, independent tradition under Creole influences. Part dance and part game, it came from Africa as a tradition of playful combat, performed to the strains of the *berimbau*, a gourd-resonated musical bow that accompanies the exercise.

Born in Bahia, a state in northern Brazil, Vieira studied capoeira under several of the great masters, including Mestres Bimba, Eziquiel, and Bobo. Bimba, particularly, had a strong influence on him. Mestre Bimba took the early African form of *ginga*, which was loose and improvised, and transformed it into a structured buoyant flow of choreography, adding elements of Western pugilism and wrestling to create a style known as *regional*. "Without the Bimba revolution," says Vieira, "capoeira wouldn't exist anymore."

In addition to studying capoeira under masters such as Bimba, Vieira also studied Afro-Brazilian dance at Escola de Ballet Teatro Castro Alves in Salvador, Bahia. When he came to New York, Vieira incorporated all these influences in developing a choreographic style that blended traditional capoeira with North American modern dance to expand the tradition.

Vieira is the founder of the New York-based Capoeira Foundation, dedicated to promoting and presenting Brazilian and Afro-Brazilian performance forms, and the Artistic Director of DanceBrazil, a company of dancers, singers, and musicians who bring the culture of Brazil to audiences throughout North America and internationally. Through his work as a performer, teacher, and community leader, Vieira has catalyzed the growing interest in and understanding of Brazilian culture while extending the capoeira tradition.

Vieira has worked with several dance companies besides DanceBrazil, including the Dance Theatre of Harlem and Alvin Ailey American Dance Theater, and has taught classes at numerous colleges and universities. He received choreography fellowships from the National Endowment for the Arts in 1981 and 1984, and the New York Foundation for the Arts in 1990. In 2000 he received an award from the Brazilian Cultural Center in New York for being the "Pioneer of Capoeira in the United States," and New York's CityLore has inducted him into the People's Hall of Fame for his contributions to the city's cultural fabric.

DR. MICHAEL G. WHITE

JAZZ CLARINETIST, BAND LEADER, SCHOLAR
NEW ORLEANS, LA

"Jazz is part of a way of life of New Orleans. It's an expression of the spirit and the soul and the feelings of the people here. But it also has universal implications, and it's sort of like the New Orleans social, spiritual, cultural language that describes our local version of the universal human experience."

DR. MICHAEL WHITE

Clarinetist Dr. Michael White is a brilliant musician, teacher, and preserver of traditional New Orleans jazz repertoire and style. In addition to having revived, performed, and recorded the classic repertoire of Jelly Roll Morton's Red Hot Peppers and the legendary clarinetist George Lewis, White has created and recorded new compositions in that tradition.

Born in 1954, White grew up in a family of musicians, including Willie "Kaiser" Joseph, Papa John Joseph, and clarinetist Earl Fouche, although he was largely unaware of this musical legacy until he began his own research into jazz as a teenager. He played clarinet in the noted St. Augustine's High School Marching Band and then befriended the legendary banjoist Danny Barker (NEA Jazz Master) and family band leader Doc Paulin, who nurtured White's talent and introduced him to the richness of the New Orleans jazz tradition.

White delved deeply into the roots of the music, seeking out older musicians and listening to early recordings. He obtained a doctorate at Xavier University and was named Keller Professor in the Humanities, teaching students the vernacular traditions of New Orleans music. At the same time he toured widely, made a host of highly regarded recordings that brought him world-wide attention, and continued to play the second-line parades and jazz funerals that so define the city.

Wynton Marsalis and White have collaborated frequently in performances with the Jazz at Lincoln Center Orchestra and in recordings such as the seminal *Majesty of the Blues*. Marsalis speaks eloquently of White's contribution to New Orleans jazz, explaining, "Michael White has his ears, heart, and soul on the ground in New Orleans, constantly seeking ways to preserve the tradition through performance—bringing unheralded elders to the fore in his bands, and serving as mentor to younger players as well."

When Hurricane Katrina flooded New Orleans, White, as so many other musicians in the city, suffered catastrophic losses. His home in the Gentilly neighborhood sat for weeks under eight feet of water, and he lost his priceless collection of rare music books, recordings, sheet music, and antique instruments. Despite the tragic loss, White has been a tireless advocate for the musicians of New Orleans and the need for cultural recovery, traveling throughout the country doing benefit concerts, granting interviews, and participating in jazz funerals. White realized that he still has his most important possessions, saying, "I can still teach and play music."

MAC WISEMAN

BLUEGRASS AND COUNTRY SINGER AND MUSICIAN
NASHVILLE, TN

"The reason for the longevity of these old songs has been the fact that the songs are a slice of life. I don't think people change that much."

MAC WISEMAN

Malcom B. "Mac" Wiseman's sweet evocative tenor is instantly recognizable, one of the great voices in American music. Dubbed "the Voice with a Heart," Wiseman is one of the pioneers of bluegrass music, and one of the first to bring country music to national attention through his various roles as a singer, bandleader, disc jockey, and business executive.

Wiseman was born on May 23, 1925, on a farm outside of Crimora, Virginia, at the foot of the Shenandoah Valley. Both his parents sang old ballads, and at night he lay awake listening to the *Grand Ole Opry* and recordings of old timers such as Vernon Dalhart and North Carolina's Charlie Poole. He started playing and singing at an early age, and at the age of 14 joined a band called The Hungry Five. A bout with polio as a teenager led to a scholarship from the National Polio Foundation to study music theory at a music school in Dayton, Virginia.

In 1946 the legendary country singer Molly O'Day heard Wiseman and hired him as a singer and bass player in her band. Wiseman appeared on several of O'Day's early Columbia recordings. In 1947 Wiseman left O'Day's band to form a group of his own, which included the great fiddler Curley Seckler. A year later he and Seckler joined Lester Flatt and Earl Scruggs to form the Foggy Mountain Boys, one of the most influential groups in the history of bluegrass. Wiseman played and sang on the band's first Mercury recordings in 1948, before moving on to join Bill Monroe's Bluegrass Boys as lead singer and guitarist. Wiseman appeared on several of Monroe's early recordings, including the classic "Sweetheart of Mine, Can't You Hear Me Calling."

In 1951 Wiseman decided to form his own group, The Country Boys and became a regular member of the Louisiana Hayride. He recorded several hits for Dot Records during the next decade, became A&R director for the label, and moved to California for a time. In 1958 he helped found the Country Music Association to better the working conditions of musicians and promote the genre to a national audience. This brought him back east to Nashville, where he appeared regularly on the *Grand Ole Opry* as a solo performer. A few years later he moved to the popular *Wheeling Jamboree* on radio station WWVA, Wheeling, West Virginia, where he was a performer, program director, and hosted his own program. He also started his own bluegrass festival in Renfro Valley, Kentucky, in the 1970s.

Wiseman's astonishing body of work ranges from hits such as the Carter Family's "Jimmy Brown the Newsboy," to "My Blue Heaven," recorded with Woody Herman's band. In 1991, Wiseman received his first Grammy nomination for *Grassroots to Bluegrass* and in 1993 he was inducted into the International Bluegrass Music Hall of Honor.

2008 BESS LOMAX HAWES AWARD

WALTER MURRAY CHIESA

TRADITIONAL CRAFTS ADVOCATE
BAYAMÓN, PR

"The hundreds and thousands of master craftsmen, charcoal burners, musical instrument makers, mask makers, and basketmakers were anonymous throughout more than four centuries. Well, the recognition of the craftsmen, the anonymous craftsmen, that's the greatest thing for me."

WALTER MURRAY CHIESA

Walter Murray Chiesa was born in Bayamón, Puerto Rico, on June 21, 1923. For the past 45 years, Murray Chiesa has traveled the winding mountain roads and coastal plains of his native Puerto Rico, identifying traditional crafts workers, mapping crafts traditions, and creating public programs to heighten public awareness and appreciation for the island's artisans. His passion and concern for Puerto Rico's rich but previously ignored crafts traditions have contributed immeasurably to the renaissance of these arts, giving new life to traditions that were threatened by the rapid encroachment of mass culture.

In 1962, he was invited to be director of the crafts division of the Institute for Puerto Rican Culture by Dr. Ricardo Alegria, a pioneer in recognizing the country's traditional arts. Murray Chiesa spent the next 12 years documenting Puerto Rico's threatened handicrafts, organizing craft fairs throughout the island, expanding markets, and raising consciousness of Puerto Rico's crafts heritage. During this period he also assembled a glossary of terms, tales, and sayings associated with the island's crafts, and documented crafts techniques and workers' family histories.

In 1973 Dr. Alegria offered Murray Chiesa a position as special assistant at the Office of Cultural Affairs in the Governor's Office, where he headed the Center for Advanced Studies of the Caribbean. He taught and led field research for the center for three years before moving on to found the Office of Crafts Development at Fomento, now known as the Puerto Rican Industrial Development Corporation (PRIDCO). Murray Chiesa's strong leadership at PRIDCO resulted in several major initiatives that have taken firm root in the island. He instituted an annual Month of the Craftsman (*Mes del Artesano*) and the designation of a Master Craftsman of the Year. Murray Chiesa also created the Crafts Tool Bank to give needy workers access to the tools of their trade.

In 1998 he received an honorary doctorate from the Center for Advanced Studies of Puerto Rico and the Caribbean. Two years later, at the First International Arts and Crafts Fair in Puerto Rico, Murray Chiesa and Bess Lomax Hawes were awarded the *Orden del Guatiao* (Order of the Brotherhood) for their lifelong common cause of promoting, preserving, and advocating the folk and traditional arts. He has nominated six NEA National Heritage Fellows since 1982, and through the program started a father-son apprenticeship program to ensure the transmission of knowledge and technique from generation to generation. Celestino Avilés, *santos* carver and 2001 NEA National Heritage Fellow, sums up this feeling when he refers to Walter as "*el papa de los artesanos*,"—the craftworkers' father.

NO FI
SIN D
P

AWARDEES

1982-2007

1982

Dewey Balfa *
Cajun Fiddler
Basile, LA

Joe Heaney *
Irish Singer
Brooklyn, NY

Tommy Jarrell *
Appalachian Fiddler
Mt. Airy, NC

Bessie Jones *
Georgia Sea Island Singer
Brunswick, GA

George López *
Santos Woodcarver
Cordova, NM

Brownie McGhee *
Blues Guitarist/Singer
Oakland, CA

Hugh McGraw
Shape Note Singer
Bremen, GA

Lydia Mendoza *
Mexican-American Singer
Houston, TX

Bill Monroe *
Bluegrass Musician
Nashville, TN

Elijah Pierce *
Carver/Painter
Columbus, OH

Adam Popovich *
Tamburitza Musician
Dolton, IL

Georgeann Robinson *
Osage Ribbonworker
Bartlesville, OK

Duff Severe *
Western Saddlemaker
Pendleton, OR

Philip Simmons
Ornamental Ironworker
Charleston, SC

Sanders "Sonny" Terry *
Blues Harmonica Player/Singer
Holliswood, NY

1983

Sister Mildred Barker *
Shaker Singer
Poland Springs, ME

Rafael Cepeda *
Bomba Musician/Dancer
Santurce, PR

Ray Hicks *
Appalachian Storyteller
Banner Elk, NC

Stanley Hicks *
Appalachian
Musician/Storyteller/
Instrument Maker
Vilas, NC

John Lee Hooker *
Blues Guitarist/Singer
San Carlos, CA

Mike Manteo *
Sicilian Marionettist
Staten Island, NY

Narciso Martínez *
Conjunto
Accordionist/Composer
San Benito, TX

Lanier Meaders *
Potter
Cleveland, GA

Almeda Riddle *
Ballad Singer
Greers Ferry, AR

Simon St. Pierre
French-American Fiddler
Smyrna Mills, ME

Joe Shannon *
Irish Piper
Chicago, IL

Alex Stewart *
Cooper/Woodworker
Sneedville, TN

Ada Thomas *
Chitimacha Basketmaker
Charenton, LA

Lucinda Toomer *
African-American Quilter
Columbus, GA

Lem Ward *
Decoy Carver/Painter
Crisfield, MD

Dewey Williams *
Shape Note Singer
Ozark, AL

1984

Clifton Chenier *
Zydeco Accordionist
Lafayette, LA

Bertha Cook *
Knotted Bedspread Maker
Boone, NC

Joseph Cormier
Cape Breton Violinist
Waltham, MA

Elizabeth Cotten *
African-American
Singer/Songwriter
Syracuse, NY

Burlon Craig *
Potter
Vale, NC

Albert Fahlbusch *
Hammered Dulcimer
Maker/Player
Scottsbluff, NE

Janie Hunter *
African-American
Singer/Storyteller
Johns Island, SC

Mary Jane Manigault
African-American Seagrass
Basketmaker
Mt. Pleasant, SC

Genevieve Mougin *
Lebanese-American Lacemaker
Bettendorf, IA

Martin Mulvihill *
Irish-American Fiddler
Bronx, NY

Howard "Sandman" Sims *
Tap Dancer
New York, NY

Ralph Stanley
Appalachian Banjo
Player/Singer
Coeburn, VA

Margaret Tafoya *
Santa Clara Pueblo Potter
Espanola, NM

Dave Tarras *
Klezmer Clarinetist
Brooklyn, NY

Paul Tiulana *
Inupiaq Eskimo
Maskmaker/Dancer/Singer
Anchorage, AK

Cleofes Vigil *
Hispanic Storyteller/Singer
San Cristobal, NM

Emily Kau'i Zuttermeister *
Hula Master
Kaneohe, HI

1985

Eppie Archuleta
Hispanic Weaver
San Luis Valley, CO

Periklis Halkias *
Greek Clarinetist
Astoria, NY

Jimmy Jausoro *
Basque Accordionist
Boise, ID

Meali'i Kalama *
Hawaiian Quilter
Honolulu, HI

Lily May Ledford *
Appalachian Musician/Singer
Lexington, KY

Leif Melgaard *
Norwegian-American
Woodcarver
Minneapolis, MN

Bua Xou Mua
Hmong Musician
Portland, OR

Julio Negrón-Rivera
Puerto Rican Instrument
Maker
Morovis, PR

Alice New Holy Blue Legs
Lakota Sioux Quill Artist
Oglala, SD

Glenn Ohrlin
Cowboy
Singer/Storyteller/Illustrator
Mountain View, AR

Henry Townsend *
Blues Musician/Songwriter
St. Louis, MO

Horace "Spoons" Williams *
Percussionist/Poet
Philadelphia, PA

1986

Alfonse "Bois Sec" Ardoin *
Creole Accordionist
Eunice, LA

Earnest Bennett *
Anglo-American Woodcarver
Indianapolis, IN

Helen Cordero *
Pueblo Potter
Cochiti Pueblo, NM

Sonia Domsch
Czech-American Bobbin
Lacemaker
Atwood, KS

Canray Fontenot *
Creole Fiddler
Welsh, LA

John Jackson *
African-American
Singer/Guitarist
Fairfax Station, VA

Peou Khatna *
Cambodian Court
Dancer/Choreographer
Silver Spring, MD

Valerio Longoria *
Mexican-American
Accordionist
San Antonio, TX

Joyce Doc Tate Nevaquaya *
Comanche Flutist
Apache, OK

Luis Ortega *
Hispanic-American
Rawhide Worker
Paradise, CA

Ola Belle Reed *
Appalachian Banjo
Picker/Singer
Rising Sun, MD

Jenny Thlunaut *
Tlingit Chilkat Blanketweaver
Haines, AK

Nimrod Workman *
Appalachian Ballad Singer
Mascot, TN/Chattaroy, WV

1987

Juan Alindato
Carnival Maskmaker
Ponce, PR

Louis Bashell
Slovenian Polka Accordionist
Greenfield, WI

Genoveva Castellanoz
Mexican-American
Corona Maker
Nyssa, OR

Thomas Edison "Brownie" Ford *
Anglo-Comanche Cowboy
Singer/Storyteller
Hebert, LA

Kansuma Fujima
Japanese-American Dancer
Los Angeles, CA

Claude Joseph Johnson *
African-American Religious
Singer/Orator
Atlanta, GA

Raymond Kane *
Hawaiian Slack-Key
Guitarist/Singer
Wai'anae, HI

Wade Mainer
Appalachian Banjo
Picker/Singer
Flint, MI

Sylvester McIntosh
Crucian Singer/Bandleader
St. Croix, VI

Allison "Tootie" Montana *
Mardi Gras Chief/
Costume Maker
New Orleans, LA

Alex Moore, Sr. *
Blues Pianist
Dallas, TX

Emilio * and Senaida Romero *
Hispanic-American
Craftsworkers in Tin
Embroidery
Santa Fe, NM

Newton Washburn
Split Ash Basketmaker
Littleton, NH

1988

Pedro Ayala *
Mexican-American
Accordionist
Donna, TX

Kepka Belton
Czech-American Egg Painter
Ellsworth, KS

Amber Densmore *
Quilter/Needleworker
Chelsea, VT

Michael Flatley
Irish-American Stepdancer
Palos Park, IL

Sister Rosalia Haberl *
German-American Bobbin
Lacemaker
Hankinson, ND

John Dee Holeman
African-American
Dancer/Musician/Singer
Durham, NC

Albert "Sunnyland Slim"
Luandrew *
African-American Blues
Pianist/Singer
Chicago, IL

Yang Fang Nhu
Hmong Weaver/Embroiderer
Detroit, MI

Kenny Sidle
Anglo-American Fiddler
Newark, OH

Willie Mae Ford Smith *
African-American Gospel
Singer
St. Louis, MO

Clyde "Kindy" Sproat
Hawaiian Cowboy
Singer/Ukulele Player
Kapa'au, HI

Arthel "Doc" Watson
Appalachian Guitarist/Singer
Deep Gap, NC

1989

John Cephas
Piedmont Blues
Guitarist/Singer
Woodford, VA

Fairfield Four
African-American Gospel
Singers
Nashville, TN

José Gutiérrez
Mexican Jarocho
Musician/Singer
Norwalk, CA

Richard Avedis Hagopian
Armenian Oud Player
Visalia, CA

Christy Hengel *
German-American
Concertina Maker
New Ulm, MN

Vanessa Paukeigope Jennings
Kiowa Regalia Maker
Anadarko, OK

Ilias Kementzides *
Pontic Greek Lyra Player
Norwalk, CT

Ethel Kvalheim
Norwegian Rosemaler
Stoughton, WI

Mabel E. Murphy *
Anglo-American Quilter
Fulton, MO

LaVaughn E. Robinson *
Tap Dancer
Philadelphia, PA

Earl Scruggs
Bluegrass Banjo Player
Madison, TN

Harry V. Shourds
Wildfowl Decoy Carver
Seaville, NJ

Chesley Goseyun Wilson
Apache Fiddle Maker
Tucson, AZ

1990

Howard Armstrong *
African-American String Band
Musician
Detroit, MI

Em Bun
Cambodian Silk Weaver
Harrisburg, PA

Natividad Cano
Mexican-American Mariachi
Musician
Monterey Park, CA

Giuseppe and
Raffaela DeFranco
Southern Italian Musicians
and Dancers
Belleville, NJ

Maude Kegg *
Ojibwe Tradition Bearer
Onamie, MN

Kevin Locke
Lakota Flute
Player/Singer/Dancer/Storyteller
Mobridge, SD

Marie McDonald
Hawaiian Lei Maker
Kamuela, HI

Wallace McRae
Cowboy Poet
Forsyth, MT

Art Moilanen *
Finnish Accordionist
Mass City, MI

Emilio Rosado *
Woodcarver
Utuado, PR

Robert Spicer *
Flatfoot Dancer
Dickson, TN

Douglas Wallin *
Appalachian Ballad Singer
Marshall, NC

1991

Etta Baker *
African-American Guitarist
Morgantown, NC

George Blake
Hupa-Yurok
Native American Craftsman
Hoopa, CA

Jack Coen
Irish-American Flautist
Bronx, NY

Rose Frank *
Nez Perce Cornhusk Weaver
Lapwai, ID

Eduardo "Lalo" Guerrero *
Mexican-American
Singer/Guitarist/Composer
Cathedral City, CA

Khamvong Insixiengmai
Laotian Singer
Fresno, CA

Don King *
Western Saddlemaker
Sheridan, WY

Riley "B.B." King
Blues Guitarist/Singer
Itta Bena, MS/Las Vegas, NV

Esther Littlefieleld *
Tlingit Regalia Maker
Sitka, AK

Seisho "Harry" Nakasone
Okinawan-American Musician
Honolulu, HI

Irvan Perez *
Isleno (Canary Islands) Singer
Poydras, LA

Morgan Sexton *
Appalachian Banjo
Player/Singer
Linefork, KY

Nikitas Tsimouris *
Greek-American Bagpipe
Player
Tarpon Springs, FL

Gussie Wells *
African-American Quilter
Oakland, CA

Arbie Williams *
African-American Quilter
Oakland, CA

Melvin Wine *
Appalachian Fiddler
Copen, WV

1992

Francisco Aguabella
Afro-Cuban Drummer
Manhattan Beach, CA

Jerry Brown
Southern Stoneware Tradition
Potter
Hamilton, AL

Walker Calhoun
Cherokee
Musician/Dancer/Teacher
Cherokee, NC

Clyde Davenport
Appalachian Fiddler
Monticello, KY

Belle Deacon *
Athabascan Basketmaker
Grayling, AK

Nora Ezell *
African-American Quilter
Eutaw, AL

Gerald R. Hawpetoss
Menominee/Potowatomi
Regalia Maker
Milwaukee, WI

Fatima Kuinova
Bukharan Jewish Singer
Rego Park, NY

John Yoshio Naka *
Bonsai Sculptor
Los Angeles, CA

Ng Sheung-Chi
Chinese Toissan muk'yu
Folk Singer
New York, NY

Marc Savoy
Cajun Accordion
Maker/Musician
Eunice, LA

Othar Turner *
African-American Fife Player
Senatobia, MS

Tanjore Viswanathan *
South Indian Flute Master
Middletown, CT

1993

Santiago Almeida *
Conjunto Musician
Sunnyside, WA

Kenny Baker
Bluegrass Fiddler
Cottontown, TN

Inez Catalon *
French Creole Singer
Kaplan, LA

Nicholas * & Elena Charles
Yupik Woodcarver/Maskmaker/
Skinsewer
Bethel, AK

Charles Hankins *
Boatbuilder
Lavallette, NJ

Nalani Kanaka'ole & Pualani
Kanaka'ole Kanahele
Hula Masters
Hilo, HI

Everett Kapayou *
Mesquakie Singer
Tama, IA

McIntosh County Shouters
African-American
Spiritual/Shout Performers
Townsend, GA

Elmer Miller *
Bit & Spur Maker/Silversmith
Nampa, ID

Jack Owens *
Blues Singer/Guitarist
Bentonia, MS

Mone & Vanxay
Saenphimmachak
Laotian Weavers/
Needleworkers/Loommakers
St. Louis, MO

Liang-xing Tang
Chinese-American Pipa
(lute) Player
Bayside, NY

1994

Liz Carroll
Irish-American Fiddler
Chicago, IL

Clarence Fountain &
The Blind Boys
African-American
Gospel Singers
Atlanta, GA

Mary Mitchell Gabriel *
Passamaquoddy Basketmaker
Princeton, ME

Johnny Gimble
Western Swing Fiddler
Dripping Springs, TX

Frances Varos Graves *
Hispanic-American Colcha
Embroiderer
Ranchos de Taos, NM

Violet Hilbert
Skagit Storyteller
Seattle, WA

Sosei Shizuye Matsumoto
Japanese Tea Ceremony Master
Los Angeles, CA

D.L. Menard
Cajun Musician/Songwriter
Erath, LA

Simon Shaheen
Arab-American Oud Player
Brooklyn, NY

Lily Vorperian
Armenian Marash-Style
Embroiderer
Glendale, CA

Elder Roma Wilson
African-American
Harmonica Player
Blue Springs, MS

1995

Bao Mo-Li
Chinese-American
Jing Erhu Player
Flushing, NY

Mary Holiday Black
Navajo Basketweaver
Mexican Hat, UT

Lyman Enloe *
Old-Time Fiddler
Lees Summit, MO

Donny Golden
Irish-American Stepdancer
Brooklyn, NY

Wayne Henderson
Appalachian Luthier/Musician
Mouth of Wilson, VA

Bea Ellis Hensley
Blacksmith
Spruce Pine, NC

Nathan Jackson
Tlingit Woodcarver/
Metalsmith/Dancer
Ketchikan, AK

Danongan Kalanduyan
Filipino-American
Kulintang Musician
San Francisco, CA

Robert Jr. Lockwood *
Delta Blues Guitarist/Singer
Cleveland, OH

Israel "Cachao" López *
Afro-Cuban
Bassist/Composer/Bandleader
Miami, FL

Nellie Star Boy Menard *
Lakota Sioux Quiltmaker
Rosebud, SD

Buck Ramsey *
Cowboy Poet/Singer
Amarillo, TX

1996

Obo Addy
Ghanian-American Drummer
Portland, OR

Betty Pisio Christenson
Ukranian-American Egg
Decoration
Suring, WI

Paul Dahlin
Swedish-American Fiddler
Minneapolis, MN

Juan Gutiérrez
Puerto Rican Drummer
New York, NY

Solomon* & Richard Ho'opi'i
Hawaiian Falsetto
Singers/Musicians
Pukalani and Wailuku, HI

Will Keys *
Appalachian Banjo Player
Gray, TN

Joaquin "Jack" Lujan
Chamorro Blacksmith
Barrigada, GU

Eva McAdams
Shoshone Regalia Maker
Fort Washakie, WY

John Mealing * &
Cornelius Wright, Jr. *
African-American Railroad
Work Song Singers
Birmingham, AL

Vernon Owens
Stoneware Potter
Seagrove, NC

Dolly Spencer
Inupiat Dollmaker
Homer, AK

1997

Edward Babb
Shout Gospel Trombonist &
Band Leader
Jamaica, NY

Charles Brown *
Blues Pianist & Composer
Berkeley, CA

Gladys LeBlanc Clark
Cajun Spinner & Weaver
Duson, LA

Georgia Harris *
Catawba Potter
Atlanta, GA

Wen-yi Hua
Chinese Kunqu Opera Singer
Arcadia, CA

Ali Akbar Khan
Sarod Player & Raga Composer
San Anselmo, CA

Ramón José López
Santero & Metalsmith
Santa Fe, NM

Jim* & Jesse McReynolds
Bluegrass Musicians
Gallatin, TN

Phong Nguyen
Vietnamese Musician/Scholar
Kent, OH

Hystercine Rankin
African-American Quilter
Lorman, MS

Francis Whitaker *
Blacksmith/Ornamental
Ironworker
Carbondale, CO

1998

Apsara Dancers
Cambodian Dancers
and Musicians
Reston, VA &
Fort Washington, MD

Eddie Blazonczyk
Polish-American Polka
Musician/Bandleader
Bridgeview, IL

Dale Calhoun *
Boatbuilder
Tiptonville, TN

Bruce Caesar
Sac and Fox-Pawnee
Silversmith
Anadarko, OK

Antonio De La Rosa *
Tejano Conjunto Accordionist
Riviera, TX

Epstein Brothers
Klezmer Musicians
Tamarac, FL

Sophia George
Yakama-Colville Beadworker
Gresham, OR

Nadjeschda Overgaard *
Danish-American Hardanger
Embroiderer
Kimballton, IA

Harilaos Papapostolou *
Greek Byzantine Chanter
Potomac, MD

Roebuck "Pops" Staples *
Gospel/Blues Musician
Dolton, IL

Claude "The Fiddler" Williams*
Jazz/Swing Fiddler
Kansas City, MO

1999

Frisner Augustin
Haitian Drummer
Brooklyn, NY

Lila Greengrass Blackdeer
Hocak Black Ash
Basketmaker/Needleworker
Black River Falls, WI

Shirley Caesar
Gospel Singer
Durham, NC

Alfredo Campos
Horse-Hair Hitcher
Federal Way, WA

Mary Louise Defender Wilson
Dakotah-Hidatsa
Traditionalist/Storyteller
Shields, ND

James "Jimmy Slyde" Godbolt *
Tap Dancer
Hanson, MA

Ulysses "Uly" Goode
Western Mono Basketmaker
North Fork, CA

Bob Holt*
Ozark Fiddler
Ava, MO

Zakir Hussain
North Indian Tabla Drummer
San Anselmo, CA

Elliott "Ellie" Mannette
Trinidadian Steel Pan
Builder/Tuner/Player
Morgantown, WV

Mick Moloney
Irish Musician
Philadelphia, PA

Eudokia Sorochaniuk
Ukrainian Weaver/Textile
Artist
Pennsauken, NJ

Ralph W. Stanley
Boatbuilder
Southwest Harbor, ME

2000

Bounxou Chanthraphone
Laotian Weaver/Embroiderer
Brooklyn Park, MN

Dixie Hummingbirds
African-American
Gospel Quartet
Philadelphia, PA

Felipe García Villamil
Afro-Cuban Drummer/Santero
Los Angeles, CA

José González
Hammock Weaver
San Sebastián, PR

Nettie Jackson
Klickitat Basketmaker
White Swan, WA

Santiago Jiménez, Jr.
Tejano Accordionist/Singer
San Antonio, TX

Genoa Keawe *
Hawaiian Falsetto
Singer/Ukulele Player
Honolulu, HI

Frankie Manning
Lindy Hop
Dancer/Choreographer/Teacher
Corona, NY

Joe Willie "Pinetop" Perkins
Blues Piano Player
La Porte, IN

Konstantinos Pilarinos
Orthodox Byzantine Icon
Woodcarver
Astoria, NY

Chris Strachwitz
(Bess Lomax Hawes Award)
Record Producer/Label Founder
El Cerrito, CA

B. Dorothy Thompson
Appalachian Weaver
Davis, WV

Don Walser *
Western Singer/Guitarist
Austin, TX

2001

Celestino Avilés
Santero
Orocovis, PR

Mozell Benson
African-American Quilter
Opelika, AL

Wilson "Boozoo" Chavis *
Zydeco Accordionist
Lake Charles, LA

Hazel Dickens
Appalachian Singer/Songwriter
Washington, DC/Montcalm, WV

João "João Grande" Olivera dos Santos
Capoeira Angola Master
New York, NY

Evalena Henry
Apache Basketweaver
Peridot, AZ

Peter Kyvelos
Oud Maker
Bedford, MA

Eddie Pennington
Thumbpicking-Style Guitarist
Princeton, KY

Qi Shu Fang
Beijing Opera Performer
Woodhaven, NY

Seiichi Tanaka
Taiko Drummer/Dojo Founder
San Francisco, CA

Dorothy Trumpold
Rug Weaver
East Amana, IA

Fred Tsoodle *
Kiowa Sacred Song Leader
Mountain View, OK

Joseph T. Wilson
(Bess Lomax Hawes Award)
Folklorist/Advocate/Presenter
Silver Spring, MD/Trade, TN

2002

Ralph Blizard *
Old-Time Fiddler
Blountville, TN

Loren Bommelyn
Tolowa Tradition Bearer
Crescent City, CA

Kevin Burke
Irish Fiddler
Portland, OR

Francis * & Rose * Cree
Ojibwe Basketmakers/
Storytellers
Dunseith, ND

Luderin Darbone/Edwin Duhon *
Cajun Fiddler and Accordionist
Sulphur, LA/Westlake, LA

Nadim Dlaikan
Lebanese Nye (reed flute)
Player
Southgate, MI

David "Honeyboy" Edwards
Delta Blues Guitarist/Singer
Chicago, IL

Flory Jagoda
Sephardic Musician/Composer
Falls Church, VA

Clara Neptune Keezer
Passamaquoddy Basketmaker
Perry, ME

Losang Samten
Tibetan Sand Mandala Painter
Philadelphia, PA

Bob McQuillen
Contra Dance
Musician/Composer
Peterborough, NH

Jean Ritchie
(Bess Lomax Hawes Award)
Appalachian
Musician/Songwriter/
Cultural Activist
Port Washington, NY/Viper, KY

Domingo "Mingo" Saldivar
Conjunto Accordionist
San Antonio, TX

2003

Basque (Bertsolari) Poets
Jesus Arriada,
San Francisco, CA
Johnny Curutchet,
South San Francisco, CA
Martin Goicoechea,
Rock Springs, WY
Jesus Goni, Reno, NV

Rosa Elena Egipciaco
Mundillo (Puerto Rican
bobbin lace)
New York, NY

Agnes "Oshanee" Kenmille
Salish Beadworker and
Regalia Maker
Ronan, MT

Norman Kennedy
Weaver, Singer, Storyteller
Marshfield, VT

Roberto and Lorenzo Martinez
Hispanic Musicians
Albuquerque, NM

Carmencristina Moreno
(Bess Lomax Hawes Award)
Mexican American Singer,
Composer, Teacher
Fresno, CA

Norma Miller
African American
Dancer/Choreographer
Las Vegas, NV

Ron Poast
Hardanger Fiddle Maker
Black Earth, WI

Felipe I. and Joseph K. Ruak
Carolinian Stick Dance Leaders
Commonwealth of the
Northern
Mariana Islands

Manoochehr Sadeghi
Persian Santur Player
Sherman Oaks, CA

Nicholas Toth
Diving Helmet
Designer/Builder
Tarpon Springs, FL

2004

Anjani Ambegaokar
North Indian Kathak Dancer
Diamond Bar, CA

Charles "Chuck" T. Campbell
Gospel Steel Guitar Player
Rochester, NY

Joe Derrane
Irish-American Button
Accordionist
Randolph, MA

Jerry Douglas
Dobro Player
Nashville, TN

Gerald "Subiyay" Miller *
Skokomish Oral Tradition
Bearer, Carver,
Basket Maker
Shelton, WA

Milan Opacich
Tamburitza Instrument Maker
Shererville, IN

Eliseo and Paula Rodriguez
Straw Appliqué Artists
Santa Fe, NM

Koko Taylor
Blues Musician
Country Club Hills, IL

Yuqin Wang and Zhengli Xu
Chincse Rod Puppeteers
Aloha, OR

Chum Ngek
(Bess Lomax Hawes Award)
Cambodian Musician and
Teacher
Gaithersburg, MD

2005

Eldrid Skjold Arntzen
Norwegian American
rosemaler
Watertown, CT

Earl Barthé
Decorative building craftsman
New Orleans, LA

Chuck Brown
African American musical
innovator
Brandywine, MD

Michael Doucet
Cajun fiddler, composer,
and band leader
Lafayette, LA

Jerry Grcevich
Tamburitza musician,
prim player
North Huntingdon, PA

Grace Henderson Nez *
Navajo weaver
Ganado, AZ

Wanda Jackson
Early country, rockabilly,
and gospel singer
Oklahoma City, OK

Herminia Albarrán Romero
Paper-cutting artist
San Francisco, CA

Beyle Schaechter-Gottesman
Yiddish singer, poet,
songwriter
Bronx, NY

Albertina Walker
Gospel singer
Chicago, IL

James Ka'upena Wong
Hawaiian chanter
Waianae, HI

Janette Carter *
(Bess Lomax Hawes Award)
Appalachian musician,
advocate
Hiltons, VA

2006

Charles M. Carrillo
Santero (carver and painter of
sacred figures)
Santa Fe, NM

Delores E. Churchill
Haida (Native Alaskan) weaver
Ketchikan, AK

Henry Gray
Blues piano player, singer
Baton Rouge, LA

Doyle Lawson
Gospel and bluegrass singer, arranger, bandleader
Bristol, TN

Esther Martinez *
Native American linguist and storyteller
San Juan Pueblo, NM

Diomedes Matos
Cuatro (10-string Puerto Rican guitar) maker
Deltona, FL

George Na'ope
Kumu Hula (hula master)
Hilo, HI

Wilho Saari
Finnish kantele (lap-harp) player
Naselle, WA

Mavis Staples
Gospel, rhythm and blues singer
Chicago, IL

Treme Brass Band
New Orleans brass band
New Orleans, LA

Nancy Sweezy
(Bess Lomax Hawes Award)
Advocate, scholar, presenter, and preservationist
Lexington, MA

Joe Thompson
African American string band musician
Mebane, NC

Irvin L. Trujillo
Rio Grande weaver
Chimayo, NM

Elaine Hoffman Watts
Klezmer musician
Havertown, PA

*deceased

2007

Nicholas Benson
Stone letter carver and calligrapher
Newport, RI

Sidiki Conde
Guinean dancer and musician
New York, NY

Violet de Cristoforo *
Haiku poet and historian
Salinas, CA

Roland Freeman
(Bess Lomax Hawes Award)
Photo documentarian, author and exhibit curator
Washington, D.C.

Pat Courtney Gold
Wasco sally bag weaver
Scappoose, OR

Eddie Kamae
Hawaiian musician, composer, filmmaker
Honolulu, HI

Agustin Lira
Chicano Singer, musician, composer
Fresno, CA

Julia Parker
Kashia Pomo basketmaker
Midpines, CA

Mary Jane Queen *
Appalachian musician
Cullowhee, NC

PHOTO CREDITS

COVER:
Detail of *retablo* by Jeronimo E. Lozano
Photo: Courtesy of Carol Edison

INSIDE FRONT COVER:
Detail of quilt by Bettye Kimbrell
Photo: Courtesy of Bettye Kimbrell

INSIDE BACK COVER AND PAGE 2:
Saddle by Dale Harwood
Photo: Courtesy of National Cowboy & Western Heritage Museum

PORTRAITS
Horace P. Axtell: Mark LaMoreaux
Dale Harwood: courtesy of Dale Harwood
Bettye Kimbrell: courtesy of the Alabama State Arts Council
Jeronimo E. Lozano: Bruce Hucko
Oneida Hymn Singers of Wisconsin: Linda R. Martin (Navajo)/National Museum of the American Indian
Sue Yeon Park: courtesy of Sue Yeon Park
Moges Seyoum: Michael G. Stewart
Jelon Vieira: courtesy of Jelon Vieira
Dr. Michael G. White: Tom Pich
Mac Wiseman: courtesy of Mac Wiseman
Walter Murray Chiesa: Tom Pich

NATIONAL ENDOWMENT FOR THE ARTS

A great nation deserves great art.